

## ***Chapter-6***

# **Development of *Tasawwuf* Studies in Kerala**

## CHAPTER - VI

### DEVELOPMENT OF *TASAWWUF* STUDIES IN KERALA

#### Historical Overview

*Tasawwuf* is a branch of Islamic learning which focuses on the spiritual development of the Muslims. This science was born and brought up in the lap of Islamic culture.

Discussing the etymology of the term *Sufi* or Sufism, some scholars opine that it was derived from '*Ah al suffah*' (the companions who passed major part of their daily life in the prophet's mosque). Some derived it from '*saf*' meaning line or rank, as *Sufis* occupied the first rank. Jami and several others ascribed it to *safa* (purity). Western scholars seek to connect the word '*Sufi*' with 'sophist'. The most current view however, is that the term *Sufi* is derived from the word '*suf*' meaning wool. A woolen garment was considered a symbol of simplicity of life and renunciation of luxury. The word *Aswaf* (pl.of *Suf*) has been used in the *Quran* (16:80) also<sup>1</sup>. *Tasawwuf* has been defined in various ways and probably according to the experiences felt by *Sufis* or *Shaikh*. The famous *Sufi* Junaid Al Baghdadi (d.297/909) defined, '*Sufism* is that you should be with God, without any attachment.' Ali bin Abd Al Rahim al Qannad said, Sufism consists of extending a spiritual station (*Maqam*) and being in consistent union (*ittisal bi dawam*)<sup>2</sup>.

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<sup>1</sup> Muzaffar Ahmed Siddiqi, *Muslim Thought and Its Sources*, New Delhi. 1983, p.75.

<sup>2</sup> A.J.Arberry, *Sufism*, London, Allen & Unwin, 1950, Reprint, New York, Harper & Row, 1970, p.13.

Considering the historical development of *Sufism*, it had come into the prominence as a separate discipline nearly a hundred years after the passing away of Prophet Muhammad (SAW). During the Umayyad rule, when monarchy and worldliness replaced the right teachings of Islam, a group of pious Muslims disgusted at the prevailing state of affairs decided to isolate themselves from worldly affairs and devote themselves to worship and *Fikr*. According to Ibn Khaldun (1332-1406A.D) it was this group which was called *Sufiyyah*.<sup>3</sup> Some historians are of the view that the *Shuabiyya* movement, a revolt against the hegemony of the Arabs over all other peoples majority of whom were Persians was responsible for the emergence of Sufism. Anyhow the oldest literature which uses the word '*Sufiyyah*' for a group of pious persons is '*Al Bayan wa Dhabyan*' by Al Jahiz (d.255/868). The first person for whom the word '*Sufi*' used was Abu Hashim al Sufi (d.162 /777) a contemporary of Sufiyan al Thauri (d.161/770) and Ibrahim bin Adham al Balkhi (d.162/778) eminent mystic who renounced the throne of Balkhi for the attainment of spiritual perfection.

As regards the origin and development of Sufism in India, the land has been famous for the presence of *Sufis* ever since the Muslim conquest, or even before that. Among the first *Sufis* known to have traveled to India was the celebrated Mansur al Hallaj (d. 389/921),<sup>4</sup> but it was during the 11<sup>th</sup> century that India attracted the attention of many Sufis, generally known as *dervishes* of Bukhara, Samarqand, Iran,

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<sup>3</sup> Ibn Khaldun, Vol. I., p. 630., quoted by Dr. Ahmad Ahmadi , '*Irfan and Tasawwuf*', Al Tawhid : A Quarterly Journal of Islamic Thought and Culture, Vol. I., No-4. , July 1984, Shawwal, 1404, p.63.

<sup>4</sup> Massignon & L. Gardet, *Al Hallaj*, Encyclopedia of Islam, New edi, Vol.III, Leiden, 1971, p.100.

Khurasan, Turkistan and Syria.<sup>5</sup> The most eminent of these was perhaps, Makhdum Sayyid Ali al Jullabi al Hujwiri (d.465/1072) author of Persian Sufi manual *Kashf al Mahjub*, who came to India in the latter part of his life and settled in Lahore where he was buried. The history of Sufism in India, in fact, begins with the establishment of the Chishti and Suhrawardi monasteries. The former was founded in Ajmer by Shaikh Muin al Din Hasan Chishti (d.634/1236), the later in Multan Shaikh Bahavu al Din Zakariya (d. 661/1262), a disciple of Shaikh Shihabuddin Umar Suhrawardi (d.662/1234). The other two *Sufi* orders which gained popularity and fame during the 15<sup>th</sup> and 18<sup>th</sup> centuries after the decentralization of the *Chishti* and *Suhrawardi* orders were the *Qadiris* and *Naqbandhi silsilahs*. The *Qadiri* order was first introduced in India by Muhammed Ghawth in 1482 and the Naqshabandi owes its organization to Mohammed Baqi Bi-Allah (d.1012/1603). The *Sufi* exercises in India had left great impact on religious and socio life of the people. The scholars like A.L Srivastava<sup>6</sup> R.C Majumdar<sup>7</sup> and K.A Nizami<sup>8</sup> have well accredited them in their works.

In short *Tasawwuf* represents the spiritual aspect of Islam. Human being is the total embodiment of heart, intelligence, body and soul. When these aspects progress amicably a true believer is born. Here *Tasawwuf* stands for the heart and soul of the person. The growth and development of *Tasawwuf* in the Muslim world has always enabled the spiritual and intellectual development of Islam.

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<sup>5</sup> J.A. Subhan, *Sufism: Its Saints and Shrines*, Lucknow, 1960, pp.121-122., Quoted by Syed Shah Khusro Hussaini, *Gisudiraz on Sufism*, Idarah-I- Adabiyat-i-Delli, 1983, p.1.

<sup>6</sup> A.L Shrivastava, *Medieval Indian Culture*, Central Publishing House, Allahabad, n.d., p. 77.

<sup>7</sup> R.C Majumdar, *The Delhi Sultanate*, Konark Publishing, Newdelhi, p.55.

<sup>8</sup> K.A Nizami, *State and Culture in Medieval India*, Adam Publishers, New Delhi, 1985, p.203.

## **Origin and Development of Sufism in Kerala**

As elsewhere in the Muslim world, Sufism played an important role in the formation of religious coexistence in Kerala. The Islamic culture and morals developed in the region owes their commitment to *Ulama and Sufis*. The role of *Sufis* was very instrumental to bringing up the peaceful communal harmony in the region from south to north. The Sufis had not only refined the prevailed social condition, evil practices and superstitions but also contributed cultural achievements in the field of art, literature and linguistics of the Mappila community.<sup>9</sup>

Before tracing the origin and development of Sufism in Kerala, it is very essential to rectify the misunderstanding and wrong impression made by some scholars regarding the early *Sufi* presence in Kerala. Authors like I.H. Qureshi states that *Sufi* missionary activities were found seldom in Malabar<sup>10</sup>. Eminent scholars of the region, Dr. A.P. Ibrahim Kunju and Dr. V.Kunhali, and others have rejected these ideas. Dr. V.Kunhali says that “even I.H Qureshi maintained the wrong impression of the complete absence of Sufism in south India and the question of any attempt to study the Sufi elements did not arise as the *dhothi* wearing non- Urdu speakers of Mappila did not have any separate identity other than *Madrasi*. Even Richard Maxwell Eaton writing on Sufis of Bijapur could only quote Anne Mary Schimmel’s words on the mystic poem of a certain Zainuddin. Although Athar Abbas Rizvi in his exhaustive work on ‘*History of Sufism in India*’ (1978) has given a small appendix on the Sufism of South Indian coastal Islands. Being the first

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<sup>9</sup> P.K Muhammad Kunji, *Muslimkalum Kerala Samskaravum (Muslimism and Kerala Culture)*, Kerala Bhasha Institute, Trivandrum. 1989, p.34.

<sup>10</sup> R.E .Miller, *Mappila Muslims of Kerala, A Study in Islamic Trends*, Orient Long Man, Madras, 1971, p.53., Quotes I.H Qureshi that ‘The extensive Sufi Missionary activity found else where in Indian Islam is not evident in South India.’

ever published notes on Sufism in Kerala by a modern researcher, it is limited only to Ibn Batuta's reference of Kazeruni Sufis"<sup>11</sup>.

On the other side, the indigenous sources refer the names and activities of several Muslim *Sufis* and saints who propagated Islam in the region. The existence of a number of *Sufi* devotional songs called *Malas* in praise of the *Sufi* masters like Shaikh Muhyuddin Abdul Qadir Jilani and others clearly indicates the deep influence exerted by the *Sufis* on Mappila life. The memorization of *Muhyuddin Mala* was an obligation for the Mappila girls who were going to be married. The fact has been emphasized by Dr. Raja Muhammed that "Islamization of the Coromandel at its very inception was interlinked with the commercial enterprises. The followers of Islam are called Muslims. The Muslim colonies swelled through intermarriage of native women to the Arab migrants and merchants and multiplied by the conversion of the local population through the influence and efforts of the merchant missionaries and Sufis, the Muslim mystics who enjoyed the liberty to preach the faith. Thus the coromandel Islamic society was founded in the 8<sup>th</sup> century itself"<sup>12</sup>.

We are informed by the author of *Tuhfat al Mujahidin* that Malik ibn Dinar (d.130-/748), whose efforts accelerated spread of Islam in Malabar was the disciple of Hasan al Basari (21-110A.H), the early master of major *Sufi silsilas*. Malik Dinar was responsible for a systematized missionary effort after constructing mosques in different parts of Malabar.<sup>13</sup>

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<sup>11</sup> Dr.Kunhali.V, *Sufism in Kerala*, Publication Division, University of Calicut, 2004, pp.8-9.

<sup>12</sup> Susan Bayly, *Saints Goddesses and Kings; Muslims and Christians in South Indian Society*, Cambridge, 1989, Quoted by Dr. J.Raja Muhammed, *Maritime History of the Coromandel Muslims: A Socio-Historical Study on the Tamil Muslims 1750-1900*, Chennai, 2004, p.53.

<sup>13</sup> Shaikh Zāinuddin Makhdum, *Tuhafatul Mujahideen*, Trnslated by, M.H.Naynar, Madras, 1945, p. 38-39.

In addition to this Sayed Muhyiddin Shah, a noted writer has given the account of the arrival of Ali of Kufa in the year 824A.D. He was a Sufi who worked for the spread of Islam in north Malabar. His abode was a Kanakamala in Peringathur near Thalassery. The Hindu saint Pakkanar is said to be a contemporary of Ali Kufi<sup>14</sup>. In Valapatanam Qazi Sayyid Abu Bakr and Qazi Muhammed were the early *Sufi* missionaries. In 14<sup>th</sup> century a *Sufi* named Olakkal Abdul Latheef was engaged in the propagation of the religion in Ezhimala region. Malik Abdur Rahman of Madayi, Sayyid Maula of Kannur, Shaikh Nuruddin of Chaliyam are few of the early *Sufi* missionaries of Malabar.<sup>15</sup> Ibn Batuta gives names of important *Sufis* who took the leadership of religious activities in Malabar region during his visits. Shaikh Shihabuddin Gazaruni of Calicut, Qazi Qazvini and Muhammed Shah Bandar and Fakhruddin of Kollam are among them<sup>16</sup>.

Considering the historical development of Sufism in Kerala, the advent of Makhdum family and their religious mission played a significant role. The great Jama Masjid of Ponnani was the center of the activities of the Makhdums. Their family was migrated from Yemen and settled in Kayalapatanam. Afterwards they settled in Ponnani. This family had a key role in the reformation of Mappilas. They were the early adherences of *Qadiri* Order in Malabar.

In this regard it is also relevant to note that the *Qazis* of Calicut were also actively engaged in the spread of the *Qadiri* order. Qazi Muhammad (d.1025/1616) who had his education directly from Abdul

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<sup>14</sup> SayedMohyidin Shah, *Islam in Kerala*, Trissur, 1978, p.12.

<sup>15</sup> Shaikh Zainuddin, op.cit.p.68.

<sup>16</sup> Ibn Batuta, *Travels in Asia and Africa* New York, 1929, p.234, quoted by A.P.Ibrahim Kunju, Mappila Muslims of Kerala, p.130.

Aziz Makhdum (d.994/1585) composed the famous devotional song called '*Muhyuddin Mala*' in praise of Shaikh Abdul Qadir Jilani.<sup>17</sup>

It is also very clear from the fact that the *Kondotty tangals* were held in high esteem by the Mappilas second only to *Mamburam Tangals*. The founder of the Kondotty shrine and tangal line, Muhammed Shah of Persian origin reached Kondotty from Kardan (near Mumbai) in 1718. Some of the practices like his *murids* prostrating in front of him aroused suspicion among the theologians and *Mamburam Tangal* and the disputes between Kondotty and Ponnani led even to armed clashes<sup>18</sup>.

With the arrival of Shaikh Jifri of Hadhramaut in Calicut at 1748 there began a great epoch in the history of Sufism in Malabar. He had introduced his family *Sufi* order called *Ba Alavi*, an offshoot of the Qadiriya in Malabar. The same mystic family was founded by Muhammed bin Ali bin Muhammed (d.1255 A.D)<sup>19</sup>. During the same period Sayyid Abdul Rahman Aidarus (d.1164/1751) of Hadramauth, a relative of Shaikh Jifri had established his *Khanqah* or monastery at Ponnani. Both of them became the spiritual leaders and the people particularly the lower caste moved in flocks to these leaders to embrace Islam. The *Valiya Tangals*, the successors of Abdul Rahman Hydrose, continued to be the spiritual leaders while the line of Shaikh Jifri was continued by his nephew Sayyid Alavi (d.1260/1844) who established his center in Mamburam near Tirurangadi<sup>20</sup>. The popularity of Sayyid Alavi increased so much that he came to be called *Qutb al Zaman* (the pivot of the age) by his contemporaries. Renowned *Ulama* and *Sufis* of the time became his spiritual disciples. He was the spirit behind the Mappilas in

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<sup>17</sup> Parappil Mammad Koya, *Kozhikote Muslimgalude Charitram*, Focus Publication, Kozhikode, 1998, p.60.

<sup>18</sup> E. Thurton, Vol. IV, p.464. Quoted by V.Kunhali, op.cit.p.66.

<sup>19</sup> Dr.Husain, op.cit. p. 37.

<sup>20</sup> Ibid., pp.38-39.



the period of struggles against the British and paradoxically it was during the same period the conversion increased rapidly. After his death his son Sayyid Fazl (d.1318/1901) continued the mission of his father and opened an era of conversion and reforms in the society along with the *Qadiri* lines. The Makhdums of Ponnani and the renowned *Ulama* of Malabar like Umar Qazi of Veliyankode (1179-1273 A.H) and Aukoya Musliar (1222-1292 A.H) of Parappanagadi actively assisted the proselytizing and reformative endeavor of Sayyid Alavi and his son. A number of mosques in South Malabar were constructed at their behest<sup>21</sup>.

An eminent scholar and researcher Dr. V Kunhali has prepared a list of Sufi orders traced in Kerala viz *Qadiriya*, *Rifaiya*, *Chishtiya*, *Suhrawardiya*, *Naqshabandiya*, *Khazeruniya*, *Shaduliya*, *Ba Alaviya*, *Aidarusiya* and *Nurishah*<sup>22</sup>.

The author of '*Maslak al Adhkiya*', Shaikh Abdul Aziz Makhdum says that his father Zainuddin bin Ali al Ma'bari (1467-1521A.D) the first Makhdum of Ponnani had been initiated to the Chishti order<sup>23</sup>. Sayyid Ahmad Jamaluddin of Bukhara (d.1480A.D) came to Malabar in fifteenth century and settled in Valapattanam and he made the town, a center of Naqshabandi order. He was the Khalifa of the *Qadiri* order too. His successor Sayyid Ahmed also was an eminent Sufi. Sayyid Muhammed Maula (d.1792) a descendant of Sayyid Jamaluddin came to Malabar from the Island of Kavarathi in Lakhshadeep Islands, and propagated Islam in Malabar from Kavarathi, he came to Valapattanam where his brother Sayyid Ibrahim was the *Qazi*. He traveled extensively through the length and breadth of Malabar to propagate the faith. He started a

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<sup>21</sup> Ibid.

<sup>22</sup> Dr.V.Kunhali, op.cit., p.63., Sayed Unais Melmuri, *Bukhari Pramukharum Charithra Thavazhiyum*, Sadath Books, Malappuram, 2004, pp.20-35.

<sup>23</sup> A.P.Ibrahim Kunju, *Mappila Muslims of Kerala*, Thiruvananthapuram, 1989, p.22.

religious center at Nettoor near Kochi and constructed *Chembittapalli*. In Chavakkad he was assisted by Hydrose kutty Moopppan, chieftain of the Zamorain. In Travancore he constructed the Juma Masjid at Thiruvidadamcore. He sent his disciples to Tamil Nadu as missionaries. He died in Kannur; he had sent his nephew Sayyid Ahmed Bukhari to Kodungallur area. Sayyid Ahmed settled in Chavakkad and constructed a mosque. His sons Sayyid Mohammed, Sayyid Ibrahim Mastan, Fakhruddin and Mustafa Kochu Koya were the guides of both the Naqshabandi and *Qadiri* orders<sup>24</sup>.

Shaikh Abdul Rahiman (d.1904) of Tanur was an eminent Sufi belonging to the Naqshabandi order. He started his mission by constructing a mosque at Tanur of South Malabar. His pioneers came from Yemen for missionary activities and one among them, Shaikh Ahmad Al Yamani settled at Mahi and built a mosque. Among the mystical works of Shaikh Abdul Rahman '*Risalah al Qudusiyha*' deals exclusively with doctrines and ways of *Naqshabandiyah*<sup>25</sup>.

The *Naqshabandi Sufi* order experienced some theological deviation in the later period. In this connection Dr. Kunhali writes that followers of '*Kurur Shaikh*', the Naqshabandis of Kerala, have their headquarterse at *Maruveeti Thazham* (Waynad District) and in Khizhisseri, Kondotty and Chelembra of MalappuramDistrict, they have only some followers. They were excommunicated by Sunnis in 1921. As one of their recent publications shows they stress on the *Batini* or inner meaning of the *Quran*. It seems that Naqshabandis once had a greater following because one of the *Malas* which the present writer could collect

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<sup>24</sup> Ibid.

<sup>25</sup> Abdurahiman Naqshabandi, *Al Ifazat al Qudusiyah fi Ikhtilafat Turq al Sufiyya*, Mal. Trns., Haji K.V.M Panthavur, Tirurangadi, 1992, pp.24-29.

was entitled, '*New Safiuddin Mala - urs song*' printed in 1327/1909 which means there must have been an old one sufficiently old to warrant a revision.<sup>26</sup> The *Mala* is composed by Ahmed Hasan of Tanur.

The *Nurishah tariqah* is one of the latest *tariqahs* spread here in the 1970's. The founder of this *tariqah* was *Shaikhuna Sayyiduna Al Haj Nurul Mashaikh Ahmed Muhyuddin Nurishah Jilani*, the 22<sup>nd</sup> grandson of Shaikh Jilani. This *tariqah* became popular through certain literature prepared by their head such as *Asrar-e-Lailaha Illa Allah*, *Ahmiyat -i-tariqah*. The headquarters of this *Tariqah* is in Hyderabad. The disciples of the *tariqah* used to go to the local *Khanqah itself* for prayer, *Dhikr* and *Dua* and also make annual visit to the centre of *tariqah* in Hyderabad to be personally instructed by the Shaikh<sup>27</sup>.

While discussing of the origin and development of Sufism in Kerala the following points may be also taken into consideration.

The *Sufi* missions of Kerala were the product of the early Arab migration and settlement in the region particularly the immigrants from Yemen, Hadramaut, Hijaz and Iraq. The mystic activities in the region were also boosted by the *Sadat* groups migrated from the said places. In other words, *Sufis* and *Ahl bait* or *Sadat* in the region have played an integrated role.

The second outstanding feature of Sufism in Kerala is that it was significantly vibrant and dynamic which did not only promote the literary and cultural contributions but also brought a revolutionary leadership against the imperial encroachment by the Portuguese, Dutch, French and British powers in the region. In addition to this a new horizon of literature emerged in Malabar viz. anti colonial literature. Qazi Muhammed (980-

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<sup>26</sup> Dr.V. Kunhali, op.cit.p.67.

<sup>27</sup> Ibid.

1025A.H)'s '*Fath al Mubin*', Shaikh Zainuddin' Kabir (871-928A.H) s' *Tahrid Ahl al Iman Ala Jihadi Abadat al Sulban*', Shaikh Zainuddin Saghir (1532-1618A.D)'s *Tuhafat Al Mujahidin*, Sayyid Alavi Mampuram (d.1844) s' *Al Saif al Bathar*, Sayyid Fasal Jifri (d.1318A.H)'s '*Al Uddah al Umarah ala man Yuwarif al Kuffar*' and Aminummantakath Pari Kutty (d.1314 A.H) s' '*Muhimmatul Mu'minin*' are noteworthy in this connection<sup>28</sup>.

Exploring the Mappila literary heritage the *Sufi* contributions like *Moulid*, *Malas* and *Ratibs* may be considered important. All these shows religious and literary achievements of *Sufis*. *Moulid* dealt with the glorification or praise of the Prophet (SAW) which was composed in Arabic and became popular among both the scholarly and common classes. Whereas *Malas* were written in Arabic-Malayalam which is a sort of glorification of pious saints like *Shaikh Jilani*, *Shaikh Rifai*, *Ashab al Badariyun*, *Ashab al Uhdiyun*. The *Malas* were predominant among the common class. Besides, *Ratib* is another devotional form performed in Kerala. *Ratibs* originated only as *Aurad* and *Adhkar*, referred to in the *Quran* and *Hadith*. But in course of time modification occurred and they used to be very long and were conducted usually late at night. *Ratibs* are of two kinds, one consisting of *Aurad* and *Adhkar*, and the other followed by striking of body with sticks, swords or knives. The most popular *Ratib* in the region is *Haddad al Ratib* composed by Abdullah bin Alavi al Haddad (d.1132/1726), a famous *Sufi* belonged to *BaAlavi* stream in *Tarim*<sup>29</sup>.

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<sup>28</sup> C.Hamsa, *Anti Colonial Literature, Prabhodhanam, Special Issue on Kerala Muslim Renaissance*, Kozhikode, 1999, pp.60-68., *The Legacy of Anti Colonial Struggle*, Edi., Farook College, 2008, pp.16-64.

<sup>29</sup> Dr.V. Kunhali, op.cit. pp. 114-119.

The *Sufis* of Kerala have practiced several performing arts like *Aravana Muttu*, *Daffu Muttu*, *Muttum Viliyum*, and *Nagaram Muttu* which reverberate *Sufi* presence.

Evaluating the characteristics of Sufism in Kerala, a historical trend may also be mentioned. The Mappilas of Kerala have always exhibited utmost humility and respect towards the *Sufis* or saints. The laymen used to call them *Awliyah* (plu. of *waliy*). Many people used to visit them to attain *Barakah*. They also displayed a special esteem to the '*Shuhada*' or martyrs. These *Shuhada* or *Shuhadakkal* died for the cause of the community in *Jihad* preached by the *Ulama* or *Umaras*<sup>30</sup>.

*Nercas* or *Nerchas* or *Urs* are the social and religious festivals of Mappilas in Malabar. This *Nercas* organized in the *Jarams* or tombs of saints are related to their death anniversary. On this occasion *Moulid* and *Ratib* are being widely performed along with the distribution of rice. Kondotty, Pattambi, Appavanibham, Puttanpalli, Ambamkunnu, Ponnani, Kattiparuthi are some of the famous *urs* in Kerala<sup>31</sup>.

Even though Sufi sentiments and practices were predominant in the region and the same were subjected to severe criticism by the religious and academic organizations due to their vague and suspicious practices<sup>32</sup>. It can be understood from the issues of Kondotty-Ponnani marathon disputes on '*Prostration to Shaikh*', and issues of *Korur Tariqah*, a so called *Naqshabandiyah silsilah* started by a person named Abubakkar, native of Kannur and his controversial doctrine of '*Lailaha Illa Allah- la- Maujuda Illa Allah*' and the controversy of *Samastha*

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<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Ponmala Abdul Khadir, *Tariqathu Oru Samagra Padanam (Tariqah: A Comprehensive Study)*, Muhyu Sunna Books, Chemmad, 2008, pp.418-526.

*Kerala Jami'yatul Ulama* and *Nurishah* also may be viewed in this regard.

### **A STUDY OF SUFI POEMS IN KERALA**      ♣

The region of Kerala has produced numerous *Sufi* poets and scholars whose creations gained a classical momentum through which they have expressed *Sufi* doctrines and principles. Some of their prominent works are cited below.

#### **1) *Muhiyuddin Mala* ( prtd/am/mm)**

A classical *Sufi* devotional poem written in Arabic- Malayalam version in 782 of Kollam Era (1027/1607) composed by Qazi Muhammed of Calicut, in praise of the heroic and miraculous adventures of the Shaikh Muhiuddin Abdul Qadir Jilani (1078-1166 A.D) consist of 116 lyrics in praise of God and passes on to the subject- the glorification of Shaikh. These poems end with a prayer or *Iravu* (begging) in utmost humility.

The author of *Muhiuddin Mala*, Qazi Muhammed (1579-1615A.D) was a versatile scholar who was born as a son of Qazi Abdul Aziz of Calicut in the dawn of 16<sup>th</sup> century A.D. He completed his primary education through his father Qazi Abdul Aziz Makhdum (d.1606A.D), Shaikh Usman, Abdul Aziz Makhdum Maghribi. Besides the religious science, he had attained profound knowledge in grammar, mathematics and astrology. He has contributed 30 Arabic works on various subjects.<sup>33</sup>

The above work has a great historical significance as it is the earliest attempt in the series of *Malas* which occupy a privileged status in Kerala Muslim literary heritage. This earliest *Mala* of 397 years old as mentioned by the writer at the end, 782 Kollam era (1027/1607) . This

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<sup>33</sup> See Chapter No.1., p.12.

*Mala* is very popular among the Mappila Muslims and was sung in every house soon after the *Maghrib* prayer.<sup>34</sup>

The literary elegance and the mystical exposition predominant in this work could be understood through some illustrations. The author has very intensively glorified his master Shaikh Abdul Qadar Jilani by tracing out his excellence in the mystical world. Versifying the same the author mentions that ‘on the right he has the sea of *Shariah* and on the left has the sea of *Haqiqah*; up in the sky and down below the earth is the boundary for his flag (authority)’; the poet continues,

‘Then all the *shaikhs* on earth  
Humbly bent down, says he,  
I am the sea without bounds, says he,  
I am the matter unknown to men, says he,  
For *Jinn* and *Ins* and *Malak*,  
I am Shaikh above them all, says he  
All *Awliya* and *Qutubs*,  
Are the children of my eyes, says he  
For all the *Walis* and *Murids* under my banner  
I am the intercessioner, says he,  
To those who call me from any land  
I shall reply before he closes his mouth, says he,  
Allah opened me seventy doors  
Of knowledge unknown to any (mortal), says he,  
Each of the other doors in width  
Was like earth and sky, says he,  
Who has attained my *Maqam*?

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<sup>34</sup> Ibid, p.13.

Tell of there is any, says he.<sup>35</sup>

This literary work has received very wider acceptance, appreciation and criticism in both religious and secular streams. In the postmodern times the literary slang, rhythm, similies used in this poem have been subjected to many research and comparative studies in Malayalam literature. From the orthodox Muslim side it got a spiritual face, at the secular stream it got literary appreciation but the reformists felt a serious deviation from essence of *Tauhid*. It was published several times in Arabic-Malayalam and Malayalam languages. One of the Arabic-Malayalam translations was prepared by Abdul Qadar Fadhfari (1895-1944) and recently a comprehensive critical commentary was prepared by Mustafa Faizi and published by *Sunni Book House* from Kottakkal in 1995.

The poem consists of two sections. The first one eulogizing his master and the second sections deal with '*Iravu*' meaning begging; begging His forgiveness at the mercy of the saint. From the filled spirit of a bunch of heart breaking prayers for himself the reciter may reach the great heights of contentment and ecstasy.

Considering the other significance of this *Sufi* poem the work is specially noticed due to the enthusiasm it generated and the spirit of solidarity it achieved among the Muslims could not be ignored. It is great and unique in its composition. The poetry became the source of integration, the emotional manifestation of Muslim mind. The common folk found solace in *Muhyiuddin Mala*. It was sung on all important religious occasions of a Muslim.

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<sup>35</sup> Muhyiuddin Mala, p.2., Trans.by V.Kunhali, op.cit.p.28.



Commenting on the relevance of this classical work a modern writer states that this legendary work got a sound acceptance among the earlier Muslims as much as the '*Ramayana*' got among the Hindus in the region. This *Mala* was used to be memorized by the Muslim women in those days and recited between *Isha* and *Maghrib*. Upto recent times, it was a tradition that the proposed bridegroom would ask the bride to be whether she was skilled in the recitation of Holy *Quran* and *Muhyuddin Mala* during the ceremonial occasion of his betrothal before solemnizing the marriage.<sup>36</sup>

After the compilation of this *Mala* the arena of Sufi songs experienced a great boom in Mappila Songs. It followed the publication of *Rifae Mala* (1812), *Manchakulam Mala* (1872), *Mahmud Mala* (1872), *Siddeque Mala* (1873), *Hamzath Mala* (1879), *Ibrahim bin Adham Mala* (1934), *Kottapalli Mala*, *Nafisth Mala* (1916), *Badar Mala*, *Muijizat Mala* (1884), *Mampuram Mala*, *New Muhiyuddin Mala* (1910), *Shaikh Nuruddin Mala*, *Malappuram Mala*, *Jamahullaili Mala*, *Shaduli Mala*, *Nasihath Mala*, *Min Nuri Mala* (1884), *Qudrat Mala*, *Parishkara Mala*, *Durachara Mala*, *Tadi Urudi Mala*, *Panchakanaka Mala*, *Vyasana Mala*, *Mahshara Mala*, *Immahath Mala*, *Jumua Mala*, *Iman Mala*, *Mata Nadapad i Mala*, *Kanchaka Sundari Mala*, *Chandira Sundari Mala*, *Stri Prakarti Parishkara Mala* and *Pen Budhi Mala*.<sup>37</sup> Most of the composers of these *Malas* and the period of composition are still unknown.

In view of the above details, it is very safe to conclude that these *Malas* emerged soon after the advent of various *Sufi Silsilahs* in the

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<sup>36</sup> V.P Muhammed Ali, *Mappilapattu Noottandukalilude*, (*Mappila Songs Through Centuries*), Current Books, 2007, p.36.

<sup>37</sup> Ibid., pp.32-53.

region. Each and every order of *Sufis* had used this *Malas* as the device of its mission and with reference to them and advocated the superiority of their *Sufi* masters.

## **2) *Manqus Moulid* (prtd/ac/am/mm)**

*Manqus Moulid* is a Prophetic hymn that has been spread among the Kerala Muslims. Shaikh Zainuddin Makdum who is assumed to have flourished between 872A.H and 925 A.H is considered author of this work. Still this devotional hymn is being recited in *Sunni* mosques of Kerala as well as their homes. This masterpiece glitters as a silver line in the spiritual sphere of Muslim community. Later many works were written by imitating the master style of this magnum opus. Well commenting on the importance of *moulid* O. Abu Sahib (1916-1979), renowned Mappila literateur opines that “the quintessence *moulid* is the heart felt devotional expression of believer as the servant to Prophet Muhammed (SAW) and his intimate follower”<sup>38</sup>.

A mythical story is often heard about the composition of this poetical work. When the people of Ponnani were stricken with pestilence, such as Cholera, they had approached Shaikh Zainuddin Makhdum for solace. In order to eliminate the pestilence he composed this great work and had advised the people to recite in their homes. And it is believed that people were relieved as the result of this recitation.<sup>39</sup> This classical *Sufi* poem has been translated and interpreted many times in Arabic-Malyalam and Malayalam languages such as ‘*Tuhfah al Mushtaqin ala Moulid al Mawsum bil Manqus*’ by Kidangayam Ibrahim (d.1370/1950), ‘*Al Bunyan al Marsus fi Sharah al Moulid al Manqus*’ by Shaikh Abbas,

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<sup>38</sup> O.Abu Sahib, *Arabi Malayala Sahitya Charitram (Literary History of Arabic Malayalam)*, Talassey, 1979, p. 24.

<sup>39</sup> K.V Abdullah Faisi, *Manqus Moulid Paribasha*, Barakath Books, Kottakkal, 2007, pp. 9-11.

printed in 1991 by Amina Books, Trissur and its second edition was published in Istanbul Turkey in 1998. *'Ihtida al Nasus ala Qiraah al Manqus'* is another Arabic version by Abu Muhammed al Vailaturi alias Bava printed in Badariya Books from Kottakkal in 1415/1994. *'Al Madh al Manqus ala Tarjamah al Moulid al Manqus'*, a treatise in Arabic-Malayalam published in 1976 and its fifth edition printed in 1999 but the name of author has been mentioned nowhere in the book. *'Al Madh al Manqus ala Tarjamah al Moulid al Manqus'* done by Ponmundam V. Muhammed and published in 1954 in Misbahul Huda, Tirurangadi. *'Tarjamah al Manqus'* by T.A Muhammed published in C.H & Sons Press in Tirurangadi in 1971. *'Moulid Kitab Malayalam'* by Abu Muhammed Mansur published in Fatima Talassery in 1987, *'Manqus Moulid Vyaqyaqnam'* by Mukkam Muhammed Baqavi, N.F.S, Badagara. *'Moulid Kitab Tarjamah Bayan'* by K.P Muhammed in 1987. *'Manqus Moulid Paribasha'* by Basheeruddin in 1995 and another version was under the same title penned by Abul Fazl Muhammed Abdu Rauf and printed by Mubarak Press from Tirur in 1986. *'Manqus Moulid Paribhashayum Vyaqyanavum'* compiled by Konganam Veetil Ibrahim in 1927 are among the major translated works.<sup>40</sup>

The unique literary feature of this work lies in the confluence of prose and verse. The structures of this noted work consists of five kinds of couplets and five paragraphs (*Hadith*). A special prayer to the Almighty forms the epilogue of the poem. The verse part comprises around 57 lines and it has five Jawabs. It is machless lyric elaborating the life of Prophet Muhammad (SAW) from his birth to death correlating

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<sup>40</sup> A.P Muhammed Ali Musliar,

with the miracles that took place during his life. The cardinal verse of this hymn begins like this:

سبحان الذي أطلع في شهر ربيع الأول قمر نبي الهدى وأوجد نوره قبل خلق العالم  
وسماه محمداً. وأخرجه في آخر الزمان كما قدر وأبدى. وألبسه خلعة الجمال التي لم  
يلبسها أحداً.

‘May I praise the glory of *Allah*, before the creation of this universe Allah had created the light of Prophet Muhammad in the month of *Rabiul Awwal* and named Muhammed. As *Allah* had predetermined He set rise Muhammad on the earth and He hath worn him a beautiful cloth which was put on by none.’

At a later stage, the poet exemplifies the beauty of the Prophet in mesmerizing words. You have risen as moon among the stars greater than full moon. O! Noblest leader you’re the greatest of Prophets. Through these lines the poet means that ‘the light of the moon is artificial it has to acquire light from the sun. But Prophet Muhammed(SAW) does not receive light from anybody. You are like the sun. No, beyond the sun. Whenever I think of you I become perplexed. Who else in this world can fully describe him? When the imagination of the poet broadens new similies appear. O! You are the father of or mother to us, Impossible to tell. You have been bestowed with the glory that which is not in either them. With your recommendation (*a shafa*’)you will be our saviour of tomorrow. Is there anybody like you to us? no, never. All greetings shower upon you as long as stars light the sky. See the lines,

بل وأشرف منه يا سيدي خير النبي	أنت تطلع بيننا في الكواكب كالبدور
مثل حسنك قط يا سيدي خير النبي	أنت أم أم أب ما رأينا فيهما
من لنا مثلك يا سيدي خير النبي	أنت منجينا غدا من شفاعتك الصفا

الصلاة على النبي كل وقت دائما      لاح نجم في السما سيدي خير النبي

Before concluding Makhdum quotes an event as Ali bin Zaid said that ‘I had a non Muslim friend beside me. I used to recite Moulid during the month of *Rabi al Awwal*. Once that friend asked me, why you are doing this only in this month? I replied him, ‘because Prophet Muhammed was born in this month’. He had made me a laughing stock that made me feel sad. In that night the Prophet had appeared in my dream. The Prophet said don’t worry, the person who had insulted you will approach you after his conversion to Islam. Later he knew that his non- Muslim friend had also experienced the same and that had made him to embrace Islam. The poet in the end says it is impossible to count his qualities.

I have been to you with great expectation  
I seek your protection  
Let I not be dismayed  
As you are aware of my woes  
Physical problems are still in me  
I have no other option to salvation  
Except the deep love towards you  
Oh! Master I am your guest,  
You’re the noblest of creations  
Your guest always returns with enough pleasures  
May always *Salath* and *Salam* be upon you  
And your companions.<sup>41</sup>

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<sup>41</sup> Ibid. p.4.

Even if short and brief, the eternal downpour of Prophetic love,  
*Manqus Moulid* ends here.

**3) *Kappappattum Nool Madhum* ( prtd/am/mm)**

*Kappappattu* (Ship songs) and *Nool Madh* are the didactic poems compiled by a noted *Sufi* poet Kunhayin Musliar in 18<sup>th</sup> century A.D.

Lack of sufficient materials pose to be a great hindrance to find out the biographical data of the poet. From the available sources it is very clear that he had received his higher education in Ponnani mosque under the guidance of Shaikh Zainudhin Makhdum (1532-1618A.D), Shaikh Nuruddin Makhdum (d.1735A.D) and Shaikh Abdul Salam Makhdum (d.1740A.D). The author was not only a *Sufi* poet but also a philosopher. He was a great comedian who had used his wit to provide thoughtful experience to his jokes. Therefore he was called to be the monarch of jokes in those days. He was always accompanied by his intimate friend *Mangattachan*, a joker, in the court of *Zamorins* of Calicut. They have jointly contributed philosophical experiences to the people through their satire and jokes<sup>42</sup>.

*Kappapattu* was firstly composed in Arabic-Malayalam. A funny story has always been referred behind the compilation of this poem. During the days of higher learning of the poet under Makhdum in Ponnani grand mosque, he used to have food from master's home. One day when he was about to depart after dinner, Makhdum's wife sought the advice of Kunhayin to suggest her a good and worthy dhikr to be routined before her sleep. Kunhayin told her to say '*Ele male*' in hundred times. It signifies the rhythm of ships uttered by the fishermen

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<sup>42</sup> K.K.Muhammed Abdul Karim, *Rasika Shiromany Kunhayin Musliyarude Kappappattum Nool Madhum*, Al Aman Kitab Bhavan,Tirur, 1983.p.18.

when they pull on their ship into river or sea. The Makhdum was astonished when he heard such utterance from his wife during sleep and got inquired its details and knew the role of Kunhayin. On the very next day when he had met him he asked him 'Are you making the man a ship, Kunhayin?'. From this thought provoking commands of his master he had further expanded his theme as '*Kappappattu*' or Ship songs.<sup>43</sup>

The poet compares the world to the sea, human body to the ship and soul the captain. He describes Iblis as pirate with whom one has to encounter to reach the shore of '*Firdous*' (high place in Paradise). Then he describes the bliss of heaven, the *Huries* and gardens. The author compares different organs of the body with different parts of the boat which reveals that the author was fully conversant with human anatomy. The ship is supposed to be undertaking a commercial voyage in the sea, the harbour to anchor is *Firdous*; the balance sheet is that of good and evil. The silimies also reflect some aspects of Muslim social life of the day.<sup>44</sup>

*Nool Madhu* is the second important *Sufi* poem compiled by the same poet which was discovered after 130 years of appearance of *Muhyiuddin Mala*. It consists 666 verses and 15 tunes. This legendary poem comprises of both eulogy and ardent love towards the Prophet (SAW). Throughout the poem waves a noble desire of the poet to see the holy face of the Prophet on the Day of Rekening. The work starts with glorification of Allah almighty and presenting *Salam* upon Prophet (SAW) and ends with *Iravu*, begging for forgiveness. The poet has vividly characterized all relevant instances and excellencies of the Prophet (SAW). The author versifies in third *Ishal*, 'Allah has decorated

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<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

the position (*darajah*) of the Prophet (SAW) not only here but in hereafter. Allah has gifted a lofty position of '*Maqam- i- Mahmud*' and the charge of '*Al Hauz al Kauthar*' and promoted as 'flag bearer' and the authority of '*Al-Shafa*' or recommendation',<sup>45</sup>.

In the 8<sup>th</sup> *Ishal* the poet imparts very simple meaningful lessons to the readers. Islam is built upon five pillars like *Shahada*, prayer, fasting, *Zakah* and *Hajj*. These five pillars stemming from five internal oceans (Prophet, Fatima, Ali, Hasan and Husain). Every body is bound to respect and love the *Ahl Bait* of the Prophet (SAW) but never consider them at divine places as *Shites*. He has entirely enlightened the humanity by gifting them *Islam and Iman* in its elegant way<sup>46</sup>.

Both *Kappappattu* and *Nool Madhu* became the subject of some commentaries and specialized study. A poetical commentary (Mukhammas) of *Nool Madh* was prepared by Talassery Abdulla Kutty (d.1321/1903) entitled '*Ayyolappattu*' and published by Mukri Abdulla from Talassery in 1301/1885. K.K Muhammed Abdul Karim (d. 2005) prepared a scholarly commentary on both the poems together in Malayalam in 1983 and published by Amana Kitab Bhavan, Tirur. The famous scholar and researcher on Mappila songs, Bala Krishnan Vallikkunnu has prepared a worthy prelude to the same.

#### **4) *Hidayah al Adhkiya* (prtd/ac/am/mm)**

*Hidayah al Adhkiya* (The true path of intellectuals) is a classical Sufi poem compiled by Shaikh Zainudhin Makhdum Saghir (1532-1618A.D) got eternal acceptance in the region and the same has been orally transmitted from generation to generation through the passage of time. Therefore it got many local versions and commentaries.

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<sup>45</sup> Ibid, p.58.

<sup>46</sup> Ibid.p.63.



The poem consists of 63 lines and exposes mystical advice. The verses in the work entertain the reader by leading them through various topics like *taqwa* (piety), salvation from bodily temptation, confluence of *shariah and tariqah*, *tauba* (penitence), *ilm* (knowledge), *tawakkul* (trust in God), *ikhlas* (sincerity), the manipulations of devils (*fasad*), *dhikr al maut* (remembrance of death). It also gives a brief explanation of the terms like *Shariah*, *Tariqah*, *Haqiqah* and *Ma'rifah*.

The original poem was prepared by Shaikh Zainudheen Makhdum bin Ali al Ma'bari who was born in 871/1466. He was the author of many other books and founder of great mosque of Ponnani. He was also known as Zainuddin the first or Zainuddin the elder.<sup>47</sup>

This classical *Sufi* poem '*Hidayah al Adhkiya*' opens with describing the glory of '*Bismih*' and conveys *Salam* to the Prophet (SAW). The work is specially noticed for taking up important topics like smiles, good advice, good character, trust in Allah, acquisition of knowledge with references to the *Quranic* verses and traditions.

The poet describes the various phases of a spiritual journey and observes that piety is the basis of true happiness, and flowing passion is the source of all evil. Then he explains that the true path to the goal consists of *Shariah*, *Tariqah* and *Haqiqah*. He interprets it allegorically that *Shariah* is like a boat, *Tariqah* is like an ocean and *Haqiqah* is like the precious pearl. Whoever aspires for the pearl, must embark on the ship and then dive in the ocean. He further clarifies that *Shariah* means to hold fast to the religion of creator and to establish it by adopting the good and avoiding the evil. *Tariqah* to him was adherence to inner reforms and mental control like abstinence from desires. *Haqiqah* is attaining the goal

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<sup>47</sup> See for details Chapter I, p.20.

and witnessing the light of God's revelation which came to be obtained only through *Shariah*.<sup>48</sup> See the lines

وَحَقِيقَةٌ فَاسْمَعْ لَهَا مَا مَثَلُ	إِنَّ الطَّرِيقَ شَرِيعَةٌ وَطَرِيقَةٌ
وَطَرِيقَةٌ كَالْبَحْرِ ثُمَّ حَقِيقَةٌ دَرَّ عَلَى	فَشَرِيعَةٌ كَسَفِينَةٍ
وَقِيَامُهُ بِالْأَمْرِ وَالنَّهْيِ إِنْجَلَى	فَشَرِيعَةٌ أَخْذَا بِدِينِ الْخَالِقِ
وَيَغُوثُ بَحْرًا ثُمَّ دَرَّ حَصَلًا	مَنْ رَامَ دَرًّا لِلْسَفِينَةِ يَرْكَبُ
مَنْ غَيْرِ فَعَلَ الشَّرِيعَةَ لَنْ تَحْصَلَ	فَكَذَا الطَّرِيقَةَ وَالْحَقِيقَةَ يَا أَخِي

In short '*Hidayah al Adhkiya*' is a guide to the truth seeker. It helps him to go ahead to reach the destination through *mahabbah* (love), *sabr* (patience) *zuhd* (sacrifice), *wara* (abstinence) and *rida* (satisfaction). After surpassing very thought provoking advices the poem concludes with the following line 'My brother, recite the *Ihya Ulum al Din* by *Hujjat al Islam* Imam Ghazali. It has a cure for all diseases where the medicines fail'.<sup>49</sup>

A number of translations of '*Hidayah al Adhkiya*' by Indian and foreign scholars has already appeared. Among them Muhammed Nawawi (d.1888) of Java has written a commentary on it by the name '*Salalin al fudula*' and the commentary of Abubakkar Shah of Dimyat was published several times from Egypt. Besides Abdul Aziz al Ma'bari son of poet has written a commentary on the work known as '*Maslak al Adhkiya*' and summarized under the title of '*Irshad al Atibba*'.<sup>50</sup> A Arabic-Malayalam version of the same prepared by K.Veerankutty, Kondotty (1902-1976) was printed in 1925. The same was reprinted in Malayalam by Crescent Publishing House from Kozhikode in 1999. This celebrated work has

<sup>48</sup> Dr.Kunhali,V, op.cit.p.18.

<sup>49</sup> Ibid. p 9.

<sup>50</sup> V.Kunhali, op.cit.p18.

been included in the syllabus of *Sunni Madrasas* and some *Darses* in the region.

**5) *Allaf al Alif* (Prtd/ac/am/mm)**

*Allaf al Alif* is an important work by Shaikh Valiullah Umar al Qahiri (1153-1216 A.H), a Tamil poet and this master work got eight commentaries in Kerala.

The poet is a renowned *Sufi* and Jurist who was born in 1153/1740 in Kayalpattanam in Tamil Nadu. He had attained his religious education through his father, Shaikh Abdul Qadir, Maulana Mohammed Nusuki al Qahiri, Maulana Sayyid Sharif and Maulana Sayyid Muhammed Maula al Bukhari. He got *Ijazah* from his masters in *Qadiriya* and *Rifai'ya silsilas*. Then he went to Makkah and performed Hajj. He stayed in Madinah where he met Allama Muhammed Muhsin al Huqaibi and became his disciple. After that he dedicated his life to the academic works. He compiled many elegies and elougies. Among them a book on achievements ( *Manaqib*) of Shaikh Abdul Qadar Jilani and *Al Razanah al Ilm* are remarkable.

The present poem *Allaf al Alif* is a Prophetic eulogy consising of 31 verses composed in Arabic language.It contains deep philosophic meditations offering endless possiblilities for interpretation.To have a thorough understanding of the ideas put forward by the work one needs the assistance of a master having profound wisdom in spirituality.

The poet commenced a rhythmatic journey in the mood of utmost love and *Salam* to the Prophet (SAW).

ألف الألف نظام مدح أعلى العال عال أول السطور بسم الله بدأ القال قال

أحمد الله مصليا مسلما على أحمد والآل والأصحاب من لآل

I begin my Prophetic hymns in the name of *Allah* or with *Bismillahi*. There hymns are being canonized above all heightened stages. By praising *Allah* and longing for peace and blessings upon the Prophet, his companions and his family.<sup>51</sup>

Hereforth, the poet has tried to trace out the graciousness of the Prophet and has illumined the noted events in his life. In the following lines the poet throws light on the nobility of the Prophet and characterises the *Mi'araj* as an evidence of his spiritual magnanimity.

ميم وحاميم ودال مال عن كل المقام      مقام أو أدنى إختفا الشعور للكمالي مال  
يا إلهي صلّ سلم مع تحيات على      ياسين سرّ الذات ماشتهر الأوليا ليال  
أناءها والآل والأولاد والأصحاب وأل      أقطاب والأوتاد والأبدال مالختام تام

The holy Prophet, owner of the name Muhammed, constituted by the letters *Meem*(م) *Ha* (ح), *Meem* (م) and *Dal* (د), was reluctant to accept any wordly status. After having reached the throne of eternal truth he was merged in selflessness in the attainment of complete spiritual perfection. Oh, My God, shower your blessings and felicitations upon the Prophet, his offsprings, relatives, *Abdal*, *Autad* and *Aqtab* as long as the *Awliya* prostrate before you in the odd hours of night.<sup>52</sup>

Poet has succeesfully traced out his depthness of love towards the Prophet (SAW) and has drawn a glorifying picture on the exact position (*maqam*) of Prophet (SAW), see the lines;

لام من لام هوى من لاملام له فما      لام إلا أن في أذني وقرا لاملال

‘They often allege me of my sincerity in my divine love towards Prophet Muhammed (SAW) which is devoide of any room for satire. But

<sup>51</sup> Ibid. Stanza, 1-2.

<sup>52</sup> Ibid. Stanza, 24-26.

what happened? I have made my ears impaired to those accusations. Hence I do not feel any laziness in my love'.<sup>53</sup>

Placing the Prophet (SAW) at the peak of glory and touching all the fidels which bloom in the garden of Prophet and finally the poet concludes from his romantic rain.

This celebrated *Sufi* manual got many Arabic-Malayalam and Arabic commentaries in different times. The first Arabic commentary was prepared by Avu Koya Parappanagadi (1222-1292A.H), Yusuf al Fadhari (d.1336/1917), Nellikuth Aali Musliar (1270-1340A.H), Abdurahman Naqshabandhi Tanur (1257- 1347A.H), Ali Hasan Tirurangadi (d. 1363/1897 ) K.T Ibrahim Kidangazham(1897-1951) and Kuhammed Pazhayangadi(d.1315A.H). The latest and revised Malayalam appreciation was prepared by C.Hamsa, a noted writer who has mainly depended for his attempt on *Awarif al Ma'arif* of Abdurahman Naqshabandhi (d.1347/1928), *Al Futuhat al Makkiyyah* of Ibn Arabi (1165-1240A.D), *Al Jawahir wal Durar* of Shaikh Shi'arani (d.1240/1824). *Hadiqah al Nadiyyah* of Abdul Ghani al Nabulus (d.1230/1814) and *Haqiqah al Muwafiqah* of Shaikh Muhammad bin Fazlullah.<sup>54</sup>

#### **6) *Jauharat al Tauhid* (prtd/ac/am/mm)**

A great celebrated *Sufi* poem *Jauharat al Tauhid* (Pearls of *Tauhid*) of a renowned *Sufi* master Shaikh Ibrahim al Aaqani (d.1643A.D), an Egyptian scholar and poet, got a tremendous influence in the *Sufi* realm of Kerala. It has been included in the *Madrasah* syllabus since years back. The same is also taught in *Dars* institutions as an additional subject. It was also referred to by the legendary *Sufi* leader

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<sup>53</sup> Ibid. Stanza,

<sup>54</sup> C.Hamza, *Allafal Alif Vivarthanavum Vyaqyanavum*, Book Trust of India, Kozhikode, 2007, p.11.

Sayyid Alavi al Mampuram (1753-1844) by forwarding his coment as ‘food of pure souls’. He had also recommended the study of the same to be continued until the British quit the land. It got many Arabic-Malayalam translations. But most of them being lost. A well known revised version brought out by V.P Abubakkar Nettur and was published by *Sunni* publication center in 1990.

The poem gives an exhaustive account of *Aqida* and *Tasawwuf* in 149 lines. The work deals with *Tauhid*, *Risalah*, *Iman*, attributes of Allah, *Ilm al yaqin*, qualities of the Prophets , *Mi'raj*, *Mujizat*, *wilayah* and *Karamah*, death, *Ruh*, grave, Day of reckoning, the trial, the last day, measuring and wieghing, Heaven and hell, repentence, *Ikhlas* and *Tawakkul*.

As usual the work starts with *Hamd*. After that the poet traces each subject under the lucid poetical style. The entire poem is literally and mystically soaked. The poem begin,

الحمد لله على صلاته	ثم سلام الله مع صلاته
على نبي جاء بالتوحيد	وقد خلا الدين عن التوحيد
فأرشد الخلق لدين الحق	بسيفه وهديه للحق
محمد العاقب لرسل ربه	وآله وصحبه وحزبه

“All praises are only to *Allah* for blessings be upon Prophet Muhammed (SAW) who proclaimed the *tauhid* of *Allah* on earth. All the then existing austerities were removed by the Prophet from *tauhid*. The Prophet enlightened the people and led them to the path of truth by his words and deeds sword (when his preaching was hindered).

From the 14<sup>th</sup> stanza onwards Poet unfolds mystical thought on body and its various factions in human life. See the lines 14-15;

فانظر إلى نفسك ثم انتقل      للعالم العلوي ثم السفلي  
تجد به صنعا بديع الحكم      لكن به قام دليل العدم

“Therefore you have to think over your self and move to the upper and lower worlds .Then you can find out a wonderful creation .At the same time its presence is evidence for nothingness.”<sup>55</sup>

After unfolding the position of *Ruh* and *Qalb*, Poet speaks about essence (*dhat*), the attributes (*sifat*), actions (*Afa'al*) of Almighty. See the following lines

فهل له إدراك أولا خلف      وعند قوم صح فيه الوقف  
حي عليم قادر مرید      سمیع بصیر ما يشا يريد  
متكلم ثم صفات الذات      ليست بغير أو بعين الذات

“It is a matter of controversy that whether Almighty has an attribute like *Idrak* (understanding). Therefore it is fair to keep silence as a better stand according to the scholars. Allah is ever living, all knowing, Almighty, consciously doing, seeing and hearing. He does whatever He intends. He is also speaking; the attribute of absolute essence are the essence itself or separate”.<sup>56</sup>

Considering all, the work is a great asset to those who think rightly and will guide them towards their ultimate destination.

#### 7) *Qasidah al Umariyyah* ( prtd/ac/am/mm)

*Qasidah al Umariyyah*(Ode of *Umariyyah*) is a celebrated *Sufi* poem consisting 68 lyrics composed by Umar Qazi (1179-1203A.H), poet, *Sufi* and scholar. This poem is also known as *Sallal Ilah Bait*.

<sup>55</sup> Ibid., Stanza, 18-19.

<sup>56</sup> *Jauharat Al Tauhid Paribhashayum Vyaqyanavum*, Sunni Publication Centre, Chemmmad, 1990, p.34.

The poet was born in 1179/1765 in Veliyancode in Ponnani Taluk as a son of Ali. He had attained his primary education from his father. After the demise of his father he was enrolled in the famous *Dars* run by Qazi Ahmed (d. 1203/1788) in Tanur Jama Masjid. Then he had shifted such learning to Ponnani through *Qazi Muhammed Sufi* alias Mammikutty (d. 1217/1802). Subsequently he became a versatile scholar in various branches of Islamic sciences. Being impressed by his teacher he had a privilege to have got grand permission (*Ijazah*) to carry out *Dars*. Since then he had discharged his service as a *Mudarris* (teacher) in Ponnani grand mosque. Soon after the demise of his teacher Mammikutty in 1217/1802 he had shifted his service to Veliyancode mosque where he had continued up to 1237/1831.

Umar Qazi was also a versatile writer who contributed several works for the promotion of Islamic studies in the region. His major works includes *Kitab Ahkam al Nikah*, *Kitab Dhabah wal Istiyadi*, *Usul al Dhabah*, *Risalah fi Hukum al Haqaik*, *Qasidah al Umariyya*, *Qasidah la al Hilal*, *Qasidah Lamma Dhahara*, *Qasidah bi Asmail Suwaril Quran*, *Marthiyah an Shaikh Qutub Zaman al Manfurami*.<sup>57</sup>

The present poem was compiled in Makkah during his pilgrimage. The poem bears a significant background that the poet has been cherishing a great ambition in his mind to have a close visit of the *Rauza Sharif*. But the authority did not grant him permission. On account of this the poet had become frustrated and expressed his painful conditions and emotional outburst through this poem.

The poem comprises of 68 beautiful lyrics excluding the 35 repeating lines of *Salat* upon the Prophet (SAW). The poem starts.

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<sup>57</sup> Umar Qazi *Sampurna Krithikal*, Veliyancode Maqam Committee, pp. 23-24.



صلی الإله علی ابن عبد الله ذی  
فطا غلیظا لم یکن بل لینا  
خلق بنص الله کان عظیما  
برا رؤوف المؤمنین رحیما  
صلو علیه وسلموا تسلیما  
علما یفوق القارئین یتیما  
أحببت أمیا یكون علیما  
وأناه جبریل الأمين ندیما  
صلو علیه وسلموا تسلیما  
فیاضة کفاه جاء کریما

O! darling son of  
Abdullah the honourable,  
May Allah pour  
The rain of blessings upon you!  
O! darling , the symbol of  
Good character,  
As *Quran* called you,  
O! tender mesmerizing heart!  
O! sea of mercy  
O! the great benevolent man,  
You are given at!  
You are graceful!  
O! listeners, pour the rain of flowers  
With *salat* and *salam* upon the Prophet.<sup>58</sup>

The poem shows that the poet has wholeheartedly expressed his utmost love and respect towards the Prophet (SAW). And at last, but at least the poet has surrendered at the feet of the Prophet where he had presented his tears of flowers and the pieces of his heart.

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<sup>58</sup> Ibid, Stanzas, 1-4.

يا أكرم الكرماء على أعتابكم  
عمر الفقير المرتجي لجنايبكم  
يرجو العطاء على البكاء ببابكم  
والدمع في خديه سال سجيما  
صلو عليه وسلموا تسليما  
ما جف دمع سال من عينين  
لكنه يجرى على الخدين  
من حب قلبي سيد الكونين  
حيا وموتا في التراب رميما

O Prophet! Me, Umer;  
Veliyancode the begger, the faqeer,  
Is sitting and weeping,  
In your yard,  
I am sure that,  
My tears do not go in vain,  
Here my tears pouring, O Prophet.  
O Lord! My warm tears  
Are still not dried,  
It is pouring on my cheeks  
With great love and fancy  
The master of the world,  
My tears may flow  
Even after my death.<sup>59</sup>

The entire poem depicts a great ocean of love towards the Prophet. This marvelous lines will stimulate the hearts of believers in the region for ever.

**8) *Al Mawahib al Jaliyyah* (prtd/am/mm)**

*Al Mawahib al Jaliyya* (Silver lining of the greatness of glory) is a poetical work prepared by Mohammed Kunhu, Tazhava (1921-1999). The poet was born as a son of Abdul Qadar Kunju and Fathima Beevi in

<sup>59</sup> Ibid, stanza 60-67.

Tazhava Village in Kollam in 1921. The work was started in 1950 and got completed in 1970.

This poem consists of 699 couplets dealing with 141 disciplines. Apart from *Tasawwuf*, *Aqida*, *Fiqh* and philosophy also forms the subject matter of the work. The prime intention behind this attempt was learning by heart through repeated recitation. It is written in simple Malayalam style mixed with Arabic terms. The Arabic terms are explained under foot notes. It is often felt like an index to the vast world of Islamic knowledge. This work is flowing in lyrics and so is suitable to memorise.

The work is arranged in a special method of presentation. Taking an example, the depiction of grave in this poem draws the attention of the readers to have a mysterious perception. His musings on grave acknowledges his skill in handling the dictums of the Almighty in far fetched imageries taken from common run of life. 'One has to be startled at the thought of grave itself. Of all over earnings we are left alone with only three pieces of cloth. The grave is painted black by darkness. Its doors are locked carefully and the keys are being kept by (*Israfil*). On the Doom day the body will be waken up by the sound of '*sur*' as proclaimed by Holy *Quran*. The worms and creepers in grave are eagerly awaiting your arrival to eat the flushy body. Complete putrification will take place in two or three days. Instead of your beautiful eyes there may be two holes left in place of them. Grave is the final abode of all over ancestors and we too will find solace in it after death. The route to the underworld begins from grave and if one has succeeded in grave will surely succeed in all the trials. The grave is more terrible than hell itself. *Munkar* and *Nakir* are the two guardian angels posted to look after the grave. One will shiver at the sight of them. When one is asked of his creator *shaitan* will

appeare on the scene and point towards him to chart his name. Also the light in grave depends upon one's *Ibadat* during night'. To concretise his views he quotes from *Ihya Ulum al Din* of Al Ghazali<sup>60</sup>.

The revised version of this work was completed in 1999 by Sa'duddin, son of the poet after the death of his father. The full fledged work comprises ten sections beginning with excellencies of *Quran* and ends with the account of paradise. The total work provides a rhythmic journey into a mystic destination. The poet had selected some specific topics which would provoke the minds of the believers such as *maut*, *qabar*; *tauba*, *ikhlas*, day of Reckoning, Intellect and lust, Hell, the cloud of minds, Punishments in the grave. The work also contains an account of *Ibadat* and *Mua'malat* like prayer, fasting, pilgrimage, *zakah*, mode of greetings, cleaning of teeth, cutting of nails, bathing, bathing of dead body and *janaza* prayer.

The verses of this poem extolling the virtues of *Salam* or Islamic greetings has been immensely popular. It is stated that the conversation should be started with *Salam* as stated by the Prophet (SAW). If the *Salam* is extended after starting the conversation it is inopportune according to Ibn Hajar, author of *Tuhfah*.<sup>61</sup>

The author has used symbolic images in the poem. While depicting Paradise he draws the following picture. 'Everything desired is reaching you need not to phone. There is no need to screw the flowing water, there is no need to call your servants and everything will be served infront of you the moment you intend.'<sup>62</sup>

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<sup>60</sup> Ibid. pp.178.

<sup>61</sup> *Al Mawahib al Jaliyyah*, p.67

<sup>62</sup> Ibid, pp.90-93.

From this point of view, '*Al Mawahib al Jaliyya*' illuminates Kerala Muslim passionate desire for knowledge and through which author shall have great influence on the Muslim life in Kerala. It has a remarkable space among the Sufi celebrated poems like *Kappapattu*, *Nool Madhu* and *Safala Mala* which indoctrinates certain basic principles. This poem is in fact only a key to epistemology. It shows us certain clue of wisdom. If we follow the clues, we can open the awful treasure of vast knowledge. Some stanzas of this poem became a proverbial usage being transmitted by the preachers in their speeches to draw attraction and perfection.

**9) *Qasidah al Vitriyah* (prtd/ac/am/mm)**

*Qasidah al Vitriya fi Madhi al Khairil Bariyya* (Ode of *Vitriya* in praise of the best of creation) is a classical *Sufi* anthology of Prophet Muhammad (SAW) composed by Shaikh Muhammed Abubakr Al Baghdadi (d.1030/1620). This work got a wider appreciation among the Sufis in the region. There are many translations and appreciatory elucidations which have been prepared in Arabic, Arabic- Malayalam and Malayalam.

The total poems handle 29 lines in Arabic alphabetical order. Each verse is concluded with the same letter that used to open the verse. It shows the unique structure of the work and rare poetical expertise of the poet. The poem opens with a hearty *Salam* to Prophet Muhammed (SAW). Thereafter it is overwhelmed with the virtues of the Prophet; his glory, the warmth of the lover in beautiful language and rhythm.

أصلى صلاة تملأ الأرض والسما	على من له أعلى العلى متبواً
أقيم مقاماً لم يقيم فيه مرسل	وأمت له حجب الجلال توطأ
بنور رسول الله أشرقت الدنيا	ففي نوره كل يجيئ ويذهب

فكل الورى في بره يتقلب      براه جلال الخلق للخلق رحمة

“Almighty has ascended the Prophet at the utmost peak where nobody has arrived yet. I am uttering the humble greetings, upon the noble Prophet which rightly fills heaven and earth who have decorated his position at the same zenith. The world is illuminated with the light of the Prophet and his light distinguishes the darkness from the light and through his light all the creature move. He has created him as a mercy for all and all the beings depend upon his virtuous”.<sup>63</sup>

While composing the poem, the poet appeared to be very humble and repentant. It is heart alluring to see the repentance of the poet. In ‘*Qafiatul ghain*’ the poet laments. ‘I have planted the love towards the Prophet ever since my childhood. I swear by God. I don’t deviate from that love. My love towards the Prophet is above all other loves. My body is elevated and my heart is wounded by that love. Tomorrow pilgrims would congregate at the burial of the Prophet (*Rauza sharif*) and they would water their cheeks in tears. All the pilgrims have already freed themselves from all worldly business and moving towards the *Rauza* of the loving prophet. But I have not yet retired from my worldly hurriedness. I am suffocated with my mistakes and chained by my sins. How can a chained man move?’<sup>64</sup>

The work is translated into Malayalam by M.V Kunhi Ahmed Maulavi (d.1989) M.F.B., M.A, and published by Irshadiya Press, Azhikode in 1974 in which a scholarly preface was penned by Falaqi Mohammed, (d.1986) a noted poet and scholar. Another Malayalam translation of the same was prepared by K.V Muhammed Panthavur (d.2006) and published in 1987.

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<sup>63</sup> Ibid, Stanzas, 1-4.

<sup>64</sup> Ibid. Stanzas.11-18.

This work has impacted not only the lovers of Prophet but at the same time it has been also popular in *Darsi* institutions. Apart from this it was recited after *Tarawih* prayer in *Ramzan* in the mosques of Ponnani and Tirurangadi.

### **Impact of some eminent *Sufis* on the people of Kerala**

Some *Sufi* Masters and their credible works got wider acceptance among the Muslims in the region. This also contributed to produce considerable volume of literature related with *Sufism* in the local language. In the following case studies the impact of Shaikh Abdul Qader Gilani (1078-1166 A.D), Abu Hamid al Ghazali (1058-1111 A.D) Umar Khayyam (1365-1407 A.D) and Maulana Jalaluddin Rumi (604-672 A.H ) are also examined and analysed.

#### **1) Shaikh Abdul Qader Gilani (1078-1166 A.D)**

Ever since the propagation of Islam in Kerala the *Qadiris* have been playing a distinct role. It is quite evident that '*Muhyiuddin Mala*' (1027/1607), a classical ode on Gilani is reported to be the first literary work in the Mappila history. On account of this there are many works written on the life and mission of Shaikh Abdul Qader Gilani and some of his works have been rendered into Malayalam.<sup>65</sup>

Abdul Qadir Gilani was born in 1078 A.D at the village of Naif in the district of Gilan; south of the Caspian. His father was Abu Salih, a pious man and his mother was Fatima, daughter of Sayyid Abdullah Saumai, a well known saint of his time. She was a very pious lady and an accomplished woman of her time. During his boyhood he was sent to Baghdad to have his higher studies. At Baghdad Abdul Qadir became a favourite student of Allama Tabarizi, the Principal of Jamia Nizamiyah

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<sup>65</sup> See Chapter vi, pp.22-26.

and studied there for six or seven years and became accomplished in all branches of learning. His teachers also included Shaikh Abdul Masud Ibn Aqil, Shaikh Hasan al Baqillani. After mastering Islamic and related sciences, he turned to the spiritual path under the guidance of Shaikh Hammad b Muslim al Dabbas and Shaikh al Mubarak Said bin Hasan. Shaikh Gilani received the *Ijazah* and headship of the *Tariqah* at the age of fifty from his Shaikh, Shaikh al Mubarak Said. Soon after receiving the official title of '*Shaikh al Tariqah*', he got fame as a great spiritual scholar of the region. To him the people turned for guidance and illumination.<sup>66</sup>

Abdul Qadir Gilani's works on *Tasawwuf* and religious issues are highly reputed and quite popular. The following are more well known works. 1. *Al Ghunya li Talib al Tariq al Haqq*, 2. *Al Fath al Rabbani* (62 sermons) 3. *Futuhul Ghaib* (78 sermons on various subjects).<sup>67</sup>

Shaikh Abdul Qader Gilani was an ardent preacher. His service as religious reformer was so great that he was given the title of '*Muhyiddin*' or renovator of faith. He is also known as '*Gaus al Aa'lam*'. The *Qadiri* order named after him was branched off into several sub orders in different parts of Asia and Africa.<sup>68</sup>

The Malayalam version of this great work '*Futuh al- Ghaib*' was prepared by O. Abu Sahib (1916-1979), famous Mappila writer in 1964. This work consists of 78 sermons on various subjects. It is a remarkable book on Sufism. The work deals with sermons under specific titles such as *taqwa*, *ihsan*, *nafs*, *tauba*, sin, heart and soul. The translator has vividly characterized *Nafs Ammara* or unruly animal self, *Nafs Lawwama* or

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<sup>66</sup> O.Abu, *Al Ghaus al Aa'lam*, Talassery, 1979, p.23.

<sup>67</sup> Ibid, pp.25-26.

<sup>68</sup> Ibid.



struggling moral self, *Nafs Mutmainna* or composed God realized self. Besides, the translator has discussed many *Sufi* terms like *fana* (annihilation), *baqa* (subsistence), *jama'* (union) and *jama' al jama'* (union of union) and *liqa* (vision). The work also contains a short biography of Gilani.

A brief Malayalam biography of Shaikh Abdul Qader Gilani (d.1166A.D) was prepared by the same author titled '*Gaus al Aa'lam*' and published by Amina Books in 1974. Moreover, the author also explained the main principles of the *Qadiri* order such as Poverty, Scarifice, Distinctive Closing, pilgrimage, patience, piety, weeping and prayer. This book may be considered as a authentic handbook of *Qadiriya order* in Malayalam.

The second notable work of Shaikh Gilani *Al'Fath al Rabbani'* was translated into Malayalam in two volumes by M.Muthukoya Tangal (d.1988) a native of Andthroth , Lacadweep. These volumes were published in 1987. The translator has also appended a detailed biographical sketch of Gilani.

## **2) Imam Abu Hamid Al Ghazali (1058-1111A.D)**

نور إله السما قلب الغريب كما      نور قلب إمام الناس غزالي

“Oh ! the God of sky, enlight the heart (of us)

As you enlighten the leader of the people, Al Ghazali”.

From the aforestated couplets it can be assumed of the great influence of Imam Abu Hamid al Ghazali (d.1111 A.D) in the spiritual realm of Kerala. This verses being recited in the *Dars* institutions before the beginning of studies from the ancient time onwards. The bard who composed the poem is anonymous.

Imam Abu Hamid Al Ghazali was born at Tus, a city in Khurasan, in Persia in 450/ 1058. He received a good traditional education first in Jurjan and then in Nishapur where he attended the classes of the most distinguished theologian of his time, *Asharite* Imam al Haramain Abul Mali al Juwaini (1028-1085A.D). Under his guidance, Al Ghazali adopted the main principles of *Asharite Kalam*, to which he remained faithful until the end of his life.

Al Ghazali was an encyclopedia and prolific writer too. He had mainly written on theology, Sufism, Philosophy and Jurisprudence. In theology he had attempted *Al Munqidh min ala dhalal* (rescuer from error), *Hujjat al Haq* (proof of the truth), *Al Iqtisad fil-Itiqad* (median in belief), *Jawahir al Quran wa durrarh' jewels* of the *Quran* and its pearls), *Mishkat al Anwar* (the niche of lights) and *Sirr al Alamin* (secrets of the worlds). In the field of Sufism his works are *Mizan al Amal* (criterion of Action), *Ihya Ulum al Din* (revival of religions sciences), *Bidayat al Hidayah* (beginning of guidance), *Kimiya Saa'dah* (the alchemy of happiness), *Nasihah al Muluk* (counseling for kings) and *Al Minhaj al Abidin* (methology for the worshipers). In philosophy the following are his major contribution, *Maqasid al Falasifah* (aims of philosophers), *Tuhfah al Falasifah* (the incoherence of the philosophers), *Miyar al Ilm fi Fann al Mantiq* (criterion of knowledge in the art of logic) and *Al Qistas al Mustaqim* (the right balance). In jurisprudence his main works are *Fatawa Al Ghazali* (verdicts of Al Ghazali), *Al Wasit fi al Madhab* (the medium of digest in the Jurisprudential school) and *Asas al Qiyas* (foundation of analogy). Among his works *Ihya Ulum al Din* is his masterpiece and the same work is also considered as his prime contribution to Islam.

*Ihya Ulum al Din*, the magnum opus of Al Ghazali was first translated into Malayalam by M.V Kunhi Ahmed (d.1989) and published by Amina Book House from Trissur in 1977. The book was published in 30 short volumes. This attempt got a far wider acceptance and therefore the same was reprinted in 1982, 1989, 1992 and 1999.

Besides the *Ihya al Ulum al Din*, the book entitled *Nasihah al Muluk* was rendered into Malayalam by A.K Abdul Majeed under the titles of *Agnisfulingangal* (Sparks) and published in 1998. The work consists of 78 meaningful letters drafted by Al Ghazali to the kings.

Apart from this an abridgement of selected parts of *Ihya al Ulum al Din* was prepared by Ahmed Malabari under the title of *Islaminte Adisthana Thathwanga* (Basic Principles of Islam) in 1996 and another Malayalam collection of the same was prepared by Muhammed Shamim Umari and published by Ghazali Books Kannur in 1999.

#### **4) Umar Khayyam (1048-1123 A.D)**

It is generally believed that Gayasuddin Abdul Fatah Ibn Ibrahim al Khayyam was one of the greatest Persian mathematicians, astronomers and poets. He had attained his primary education from Nishapur. After that he had left for Samarqand where he had completed his education in Algebra. In 1075 AD he was invited by the Malik shah (d.1181A.D) Seljuk vizier and assigned two important projects. (1) To reforms the Jalali Calander. (2) To set up an observatory in Isfahan. He accomplished both the projects and went for Hajj after the demise of Malik Shah in 1092. Umar Khayyam's main contribution is related to physical science, mathematics and astronomy and Persian poetry. *Al Mushkilat al- Hisab*,

*Al Jalali Calander. Navaruz Namah and Rubai'yat*<sup>69</sup> are his contributions in this regard.

Of the Khayyam's works *Rubi'yat* has left great impact on Malayalam literature. This is quite evident from the fact that 16 Malayalam versions were published so far. These details are as follows:

Sl. No	Name of Translator	Period	Year of Publication	Title
1	G.Shankara Kurup	1901-1978	1932	<i>Vilasa Lahari</i>
2	Ambadi Raghava Poduval	b. 1931	1938	<i>Umar Khayyam</i>
3	Sardar K.M. Panicker1	1896-1963	1944	<i>Rasika Rasayanam</i>
4	M.P Appan	1913-2003	1945	<i>Jeevitolsavam</i>
5	P. Govinda Menon	1894-1972	1946	<i>Jeevitarahasyam</i>
6	Changampuzha Krishna Pillai	1911-1948	1947	<i>Madirolsavam</i>
7	Kusumam	n.d	1948	<i>Rubayi'at of Umar Khayyam</i>
8	Puthankav Mathan Tarakan	b.1948	1954	<i>Jeevita Madhuri</i>
9	Sasthamangalam Krishna Pillai	b.1954	1954	<i>Ananda geetham</i>
10	Kunnathur P Sivasankara Pillai	b.1929	1955	<i>Chinthayude Pookkal</i>

<sup>69</sup> Ahmad Shahvary, World Out look of Umar Khayyam, Mumbai, 1999. pp.8-10.

11	Bhasker Nattika	b.1934	1979	<i>Madhusala</i>
12	V.Madhava Menon	b.1948	1993	<i>Rubayi'at</i>
13	Harivamshrai Bachan	b.1953	1997	<i>Madhusala</i>
14	Dr.Umar Taramel	b.1961	2005	<i>Rubai'at</i>
15	K.Jayakumar	b.1922	2007	<i>Rubai'at</i>
16	Tirunallur Karunakaran	b.1924	2007	<i>Umar Khayyaminte Gathakal</i>

### 5) Maulana Jalaluddin Rumi (1207-1273 A.D)

Like Umar Khayyam, the great *Sufi* poet and philosopher Jalaluddin al Rumi had also impacted the Malayalam literature. Rumi's influence began to appear in Malayalam through the following English versions of Rumi's works such as Joseph Von Hammer Purgstal I(1774-1856)'s *Geschichte der Schonen Redekunste Persiens* (1818), Friedrich Ruckert (1788-1866)'s *Ghazals in Rumi style*(1819), Reynold Nicholason's *Rumi's 'Mathnawi'*( 1925-1940), A.J Arberry's *Mystical Poems of Rumi* (1968), William Hastic's '*The Festival of Springs from the Diwan of Jalaluddin*'(1903), Annemarie Schimmels's '*Jalaluddin Rumi*'(1964), Johann Christoph Burgel's '*A Fine Introduction to the Mathnawi*'(1973).<sup>70</sup> All these works on Rumi are available in main public libraries from decades back in the region.

Maulana Jalaluddin Rumi, one of the greatest classical poets was born in 1207A.D in Balkh in Khurasan. His father Bahauddin Sultan

<sup>70</sup> Annie Marry Schimmel, op.cit, p. 311., quoted in Samskarika Paidrukam Special Issue on Rumi, Kozhikode, 2008,pp.43-48.

Walad was known as *Sultan al Ulama* and his mother Mumina Khatun was the daughter of the Amir of Balkh.

Rumi was an outstanding *Sufi* and thinker. The masterpiece of Rumi undoubtedly is '*Mathnawi*' adjuncted as Parsi Quran. It contains about 27000 verses in which teachings of Sufism are narrated and illustrated by means of anecdotes, fables, legends quoted from traditions and from passages taken from *Quran*.

His second noted work is '*Diwan-e-Shams Tabrizi*' consisting of 21 volumes of 96000 couplets of love and mysticism. The third work '*Rubai'iyat*' is an anthology of poems containing 3318 couplets. His fourth work is '*Fihi Ma fihi*', a didactic work which contains sermons and dictations of Maulana. The fifth noted creation of him is the '*Majlisi Saba*', an Arabic treatise consisting of seven pieces of advice. The sixth is '*Al Maktubat*' a collection of his 1444 letters written by him to the important men of his time.

Guru Nitya Chaithanya Yati (1923-1999), a mystic writer and yogi was the first who introduced Rumi in Malayalam literature. The work is entitled '*Stories told by Rumi (Rumi Parancha Kathakal)*'. In this work the author has beautifully traced out the glory and elegance of Rumi's thought. He also discussed the fact that he had spiritual tie up with *Mathnawi* for the last 46 years of his life. He further states that the ink of my pen is finishing up and my days are being calculated. But I swear that I will endeavour to bring up the Rumi's thought in Malayalam literature up to my last breath.<sup>71</sup>

Apart from this '*Rumiyude Anashwara Kathakal*' (the eternal stories of Rumi) was compiled by T.V Abdurahman and published by

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<sup>71</sup> *Rumi Parancha Kathakal*, pp.78-79.

Madona in 1991 and distributed by Malbury publication. It contains 19 thoughtful stories of Rumi. *Pranaya Harsham* (Happiness of love) is another work on Rumi, contains 30 poems in Mathnawi penned by M.N Karassery. It was published by Papion Books in 1999.

### **General Works on *Tasawwuf***

Apart from the above mentioned classical works the following general works on *Tasawwuf* are written.

*Mirqatu Ahl al Haq wa Tamiz fi Sharah Kitab al Irshad wa Tadris al Yafii'* is an Arabic commentary of the noted work of Imam Yafii', *Kitab al Irshad wal Tadris* done by Haider bin Muhammed Kunnappalli (1890-1964). This work has been popular in the *Dars* institutions. The author worked as *Mudarris* (teacher) at the Vettatur Jama Masjid for several years. After that he shifted to Kunnappalli where he occupied with his academic works for a period of 50 years. His other works are *Madarij Ahl al Haq*, *Manzumat al Hadiyyah al Bab fi Jawahir al Adab*, *Tanbih al Muta'allimin*.

*Hidayah al Mutalatikh bi Ghawayat al Mutashayyikh* (guidance about the tarnished Sufis from the allurements of the follower) is an Arabic work authored by Kundil Kunhi Pokker (1305-1371A.H), an erudite Islamic scholar. It was printed from *Amirul Islam* litho power press, Tirurangadi in 1975. This was written in a period when many fake *Sufi* groups mushroomed all over Kerala. This work was meant to expose the misguided *Sufis*. It also aimed to boost the pristine Sufism and its spirituality as mentioned by the author of the preface and by other thirty scholars who supported the views as expressed in the work. These scholars include Shaikh Ahmed Koya Shalitati (d.1374/1954), Panayikulam Abdurahman, Pangil Ahamed Kutty Musliar (1887-1946),

Karimbanaakkal Pokker (d.1353/ 1954), Paravanna Abdurahman (d.1978) and Kodancheri Hasan (d.1378A.H). The first part of this work is titled '*Ishtihām al Tanbih*' comprised 24 questions and answers there to dealing with the fundamental principles of Islamic faith. It is followed by a 'notice' warning the masses against the fake Sufis who exploit them by manipulating *Shariah*, *Tariqah*, *Haqiqah* and *Ma'rifah*. He exhorts the masses to stand aloof from such fake *Sufis*. Also author explains numerous stations (*maqams*) open to a Sufi saint such as *toubah* (*penitence*), *zuhd* (*sacrifice*), *tawakkul* (*trust in Allah*), and *Ikhlas* (*sincerity in worship*).

The book is mainly targeting Mukhtar Muhiyuddin popularly called Chottur Shaikh, a fake *Sufi* appeared in 1920's in Chottur near Kalpakanchery in Malappuram district. His cult was spread in Valavannur, Madayipuram and its surroundings. As a scholarly intervention, the author resumes his discussion on the counterfeits in spiritual domain with quoting from Imam Subki "Indeed *Tasawwuf* is a glorious branch of wisdom. The very foundations of *Tasawwuf* are following *Shariah*, discarding innovations (*bida't*), emancipation from the mundane pleasures, seeking the will of Allah, complacency in Allah, submission of Allah and discarding the things forbidden by Him. You know that the *Tasawwuf* has been polluted by counterfeits. The pollution is sprang out from those who emulated *Sufis* in their clothing. These counterfeits fabricated some thing to the pristine stream of the *Tasawwuf*. It resulted in a skeptical approach towards all *Sufis*. At this juncture; the scholars appeared to weed out the counterfeits. It was to isolate counterfeits from the orthodox *Sufis*".<sup>72</sup>

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<sup>72</sup> *Hidayatul Mutalatikh*, p.63.



*Shams al Iman* (Sun of Belief) is a Malayalam translation of the noted work *Shams al Iman* of Imam Abdulla Yafii' done by KV Muhammed Panthavur and published by Fathima, Book Stall, Thalassery in 1985. The book throws light on *Iman, Ihsan, Amal al Salih*. It is full of advice to the believers. This book has been used as text book in *Darses* in the region for a long time.

*Murshidu al Tullab* (Mentoring the Students) is a Malayalam translation of the celebrated work of Shaikh Zainudhin Makhdum (1532-1618) by K.V Muhammed Panthavur and published by Bayaniya Book Stall Parappanagadi. The work is divided into chapters on *Imam, Taqwa Ilm, Ibadah*.

*Siraj al Qulub wa Ilaj al Dhunub* (Light of Heart and Cure from Sins) is a work on *tasawwuf* written in Arabic by Shaikh Zainudheen Makhdum of Ponnani. The work traced an account on *Dhikr al maut* or remembrance of death and repentance or *tauba* and some important *Adhkar* to be habitualised in life. The work was published in 1286/1865 by Ali Abubakr in Ponnani.

*Asrar al Muhaqqiqin fi Ma'rifah al Rabbil Alamin* is an Arabic treatise on *Sufi* Path written by Shaikh Abdul Rahman Naqshabandhi (d.1904) and the same got translated into Malayalam by K.V Muhammed Panthavur (d.2004) and published by K.Ibrahim Kutty in 1990. Both deals with the paths of *Shariah, Tariqah, Haqiqah and Marifah* and their significance.

*Qasas al Auliya* (Stories of the saints) is a Malayalam collection of stories related to eminent *Sufis* in the Muslim world. The work was compiled by K.V Mohammed Panthavur and published in 1989 by Bayaniya Parappanagadi and it has got several editions. The work deals

with the miracles of Hasan Basari (21-110A.H), Rabiya al Basri(717-801A.D), Ibrahim bin Adham (d.894A.D), Mansur al Hallaj (d.922A.D), Shaikh Jilani (d.1166 A.D), Shaikh Rifai' (1282.A.D), Kwajah Muinuddin Chishti (1142-1232A.D), Baba Farid Shakar Ganj (569-644A.H), Shihabuddin Suhrawardi (d.1234A.D ).

All these details were intended to bring out the advent and spread of Sufism in Kerala along with its special characteristics, trends, various milestones and dimensions in the historical evolution of Sufism in Kerala. A special analysis of the *Sufi* Poems compiled by the regional *Sufis*, case studies of certain eminent personalities and the cross examination of general works on *Tasawwuf* may rightly unfold the issues under study.